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Celebrating the Human Spirit: A Critical Study of "Raymond's Disappearance" from John Estacio's *Eulogies* as Musical Narrative

by

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An essay in partial fulfillment of the requirements
for the degree of Master of Music

in

Choral Conducting

Department of Music

Edmonton, Alberta

Spring 2010

DEPARTMENT OF MUSIC
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EDMONTON, ALBERTA

Abstract

In 2000, Canadian composer John Estacio combined the traditional textual eulogy with music in his choral work *Eulogies* offering what might be described as a personal and unique form of commemoration. His setting of four poems by Canadian poet Val Brandt enhances the memory and life story of four very different people. The work is divided into four pieces: "Raymond's Disappearance", "Mrs. Deegan", "Not an Eye on the Island" and "Ella Sunlight" and set for SATB soloists and SATB *a cappella* chorus. Together, the combination of text and music in *Eulogies* commemorates the distinctiveness of each individual described by Brandt, remembering the old and young, carefree and orderly, vivacious and gentle as they appear in each piece. In this paper, I will focus on "Raymond's Disappearance" and discuss how the musical process of developing variation as manifested in Estacio's melodic patterns as well as his use of changes in choral texture, contribute to and further enhance the dramatic effect of narrative progression in Brandt's text.

Acknowledgements

First and foremost, I must thank Dr. Mary Ingraham for it is her guidance, unending patience and uplifting comments that have inspired me throughout this creative process.

I would like to thank Dr. Debra Cairns for sharing her time, energy and passion for choral music with me. It has been a privilege to study under her direction.

On a broader level, I would like to acknowledge the Social Sciences and Humanities Research Council of Canada for supporting this research project through the Joseph-Armand Bombardier Canada Graduate Scholarships Program.

I am also so grateful for the constant and unwavering support that I have received from my family and friends throughout my graduate studies. I am so blessed to be surrounded by such wonderful and caring people.

On a more personal note, I must thank my husband Owen for it is his love, kindness and positive nature that have on countless occasions brightened my day and encouraged me to pursue my goals.

Finally, my most sincere gratitude goes out to John Estacio and Val Brandt. Thank you for creating this unique and outstanding musical commemoration.

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Introduction

Death is the one aspect of life over which we have no control. It rips away those we love and leaves us feeling abandoned, alone and uncertain of the future. Throughout history, both the funeral and memorial service have provided a framework through which those left behind can commemorate the deceased and begin the grieving process. The service can vary in style ranging from the ritualistic Requiem mass to a casual afternoon memorial tea, encompassing every type of service in between. Although there are many ways to commemorate the lives of the deceased, the common thread between many of these practices is their employment of text and music within a larger event (service). Both sacred and secular services use the combination of text and music to celebrate life and to honour the deceased. In a Christian service, specific passages and hymns may be selected to commemorate the deceased while in a secular service the combination of a eulogy and a few favorite songs may be employed to celebrate the life of a loved one.

Choral and orchestral music of several genres has been written in commemoration of the deceased for centuries; examples such as Brahms's *Ein deutsches Requiem*, Hindemith's *When Lilacs Last in the Door-Yard Bloomed* and Mozart's *Requiem* exemplify the range of expressive opportunities. By their nature these works are public and often impersonal. In 2000, Canadian composer John Estacio combined the traditional textual eulogy with music in his choral work *Eulogies,* offering what might be described as a more personal and unique form of musical commemoration. Estacio's setting of four poems by Canadian poet Val Brandt enhances the memory and life story of four very different people. The work is divided into four pieces: "Raymond's Disappearance", "Mrs. Deegan", "Not an Eye on the Island" and "Ella Sunlight". The

texts of "Raymond's Disappearance" and "Mrs. Deegan" were read as eulogies at the respective funeral and memorial services of each individual. For the purposes of the choral setting, Brandt in consultation with Estacio, made a few textual adjustments to enhance the rhythmic continuity of both "Raymond's Disappearance" and " Mrs. Deegan".[1] These changes are identified in the Appendix and will be address throughout my discussion. The remaining two: "Not an Eye on the Island" and "Ella Sunlight", were written by Brandt specifically for this choral collaboration. Estacio's work is set for SATB soloists and SATB *a cappella* chorus. Together, the combination of text and music in *Eulogies* commemorates the distinctiveness of each individual described by Brandt, remembering the old and young, carefree and orderly, vivacious and gentle as they appear in each piece. In this paper, I will focus on "Raymond's Disappearance" and discuss how the musical process of developing variation as manifested in Estacio's melodic patterns as well as his use of changes in choral texture, contribute to and further enhance the dramatic effect of narrative progression in Brandt's text.

Estacio's *Eulogies* are still unpublished and remain largely unknown within the Canadian choral community.[2] To date there is no scholarly information available on the work. In the absence of specific references, broader subject areas must be examined in order to develop a comprehensive understanding of the work's expressive content. My investigation of *Eulogies,* specifically "Raymond's Disappearance", began with personal

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[1] Val Brandt (poet), interview with the author, November 18, 2008.

[2] However, recently there have been several performances of the work in Canada primarily in Edmonton, Alberta. The *Eulogies* were premiered by Pro Coro Canada under the director of Richard Sparks on January 22, 2000 at All Saints Cathedral in Edmonton, Alberta. Subsequent performances include: The Elmer Isler Singers under the direction of Lydia Adams on February 27, 2002 in Toronto, Canada; The University of Alberta Graduate Recital Choir under the direction of Elaine Myhre on February 4, 2009 in Edmonton, Alberta; the DaCamera Singers under the direction of John Brough in Edmonton Alberta on March 14, 2009 and the i Coristi Chamber Choir, under the direction of Dr. Debra Cairns on March 15, 2009 in Edmonton, Alberta. The i Coristi Chamber Choir also performed "Raymond's Disappearance" and Ella Sunlight" on their tour in Wales in July 2009.

interviews with both Val Brandt and John Estacio. The initial reason behind my exploration between the spoken eulogy and narrative is found in responses from both Val Brandt and John Estacio in their respective interviews. Brandt suggested that her interest in writing eulogies may be rooted in her desire to tell the stories of individuals who might otherwise but forgotten[3] while Estacio suggested that his interest in Brandt's poetry was grounded in his desire to tell "good stories, people's stories."[4]

As there is very little information on the eulogy as a genre of writing, Brandt and Estacio's understanding of the term as a life story challenged me to explore the eulogy as a narrative. According to my research, Mieke Bal's theory of *Narratology: Introduction to the Theory of Narrative* provided a broad perspective on how to proceed. Bal defines narratology as the "ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story.'"[5] Therefore her theory will be useful in highlighting the narrative elements in "Raymond's Disappearance". Further, Bal's research is grounded in three main topics: 'narrative text', 'story', and 'fabula'. She explains:

> A *narrative text* is a text in which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. A *story* is the content of that text, and produces a particular manifestation, inflection, and 'colouring' of a fabula; the fabula is presented in a certain manner. A *fabula* is a series of logically and chronologically related events that are caused or experienced by actors.[6]

After establishing the major components of her theory, Bal devotes an entire chapter to each concept. She begins her classification of narratology with a discussion of

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[3] Brandt, interview, 2008.
[4] John Estacio (composer), interview with the author, November 26, 2008.
[5] M. Bal, *Narratology: Introduction to the Theory of Narrative,* 3rd ed. (Toronto: University of Toronto Press, 2009), 3.
[6] Ibid., 5.

'narrative text', focusing on the purpose of 'the narrator', 'non-narrative comments', 'descriptions', and 'levels of narration'. Bal defines the narrator as "that agent which utters the (linguistic signs or other) signs which constitute the text."[7] Within a narrative she believes that there are two types of narrators: 'external narrators' (agents that do not participate in the narrative) and 'character-bound narrators' (characters and narrators in the 'fabula').[8] Although Bal's explanation of the remaining sub-categories is very informative, they are less applicable to my discussion as the length of "Raymond's Disappearance" does not allow any room for various 'levels of narration', 'descriptions' or 'non-narrative comments'; therefore my discussion will focus on the role of the 'character-bound narrator'.

In addition to 'narrative text', Bal concentrates on the elements of 'story', addressing the role of 'time', 'sequential ordering', 'rhythm', 'frequency', 'characters', 'space', and 'focalization' within a narrative. Here, she emphasizes the importance of 'focalization'. According to Bal "'focalization' is the relation between the vision and that which is 'seen', perceived."[9] Within this context she employs the term 'focalizor' to describe "the point from which the elements are viewed."[10] Although 'frequency', and 'characters' contribute to the development of 'story' in "Raymond's Disappearance", they do not require further explanation here as their titles provide a clear idea of their topical content.

Finally, Bal's theory of the 'fabula' addresses the significance of 'events', 'actors', 'time' and 'location' in the narrative. She defines 'event' as "the transition from

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[7] Ibid., 18.
[8] Ibid., 21.
[9] Ibid., 146.
[10] Ibid., 149

one state to another state, caused or experienced by actors."[11] It is important to note that when addressing possible structures of 'events' Bal offers several models to provide further insight into the broad subject of event analysis, allowing the reader to decipher which form of analysis best suits a particular narrative. When explaining the events in "Raymond's Disappearance" I will use Bal's understanding of the 'process of improvement'. According to Bal, the structure of a narrative can be sub-divided into three categories, the first of which may be the 'the improvement to be achieved'. Based on the outcome of this event the narrative either improves or remains stagnant. This result leads to the conclusion wherein the improvement is realized or not.[12]

Bal's explanation of 'actors' in her discussion of 'fabula' is also important as all 'events' need 'actors' to carry out the action. Although the depth of her classification is less applicable to "Raymond's Disappearance", her explanation of 'actors' is useful. She defines 'actors' as agents who cause or experience 'events',[13] suggesting that within a 'story' an 'actor' always has a goal or intention. Whether or not this goal is achieved is realized in the series of 'events'. Bal goes on to discuss further classifications of 'actors', which were not found to apply to a narrative of this duration. The last topic of interest with respect to 'fabula' is Bal's discussion of 'location', wherein she articulates how 'location' and changes in 'location' can contribute to the overall development of the 'fabula'. Here she suggests that spatial elements may be used in opposition to further enhance the sequence of 'events'.

In 2004, cultural theorist Vincent Meelberg applied Bal's theory of narratology to twentieth-century classical music in his article "A Telling View on Musical Sounds: A

[11] Ibid., 189.
[12] Ibid., 198.
[13] Ibid., 6.

Musical Translation of the Theory of Narrative" and therein justified the possibility and presence of musical narrative in contemporary compositions. The article is divided into two sections; the first explores the possibility of narrative characteristics in modern music, while the second applies this understanding of narrative to Helmut Lachenmann's *Second String Quartet* (1989), 'Reigen seliger Geister' ('Dance of the Blessed Spirits'). Although I found Meelberg's application of the theory to music to be a valuable starting point in my examination of Estacio's work, I did not think that his understanding alone could explain the presence of musical narrative in "Raymond's Disappearance" and therefore I began to explore different avenues of music and meaning to figure out how Estacio's choral setting enhanced Brandt's narrative.

In the end, the work of Meyer, Schoenberg, Frisch and Berry led me to the conclusion that within "Raymond's Disappearance" developing variation and choral texture are the primary elements employed to enhance textual narrative. Initially, Leonard Meyer's *Emotion and Meaning in Music*[14] furthered my understanding of how musical patterns can be used to evoke the listener's emotions. He articulates how completion, continuation and fragmentation of patterns in a musical context can influence the listener's expectation and perception of a musical composition. Further to this, I found that his exploration of musical texture enhanced my understanding of how texture can be employed to inhibit or advance musical progression therein enhancing a degree of expectation and tension into the work. These concepts will be addressed in greater detail in my discussion of developing variation and choral texture, respectively.

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[14] L. Meyer, *Emotion and Meaning in Music* (University of Chicago Press: Chicago, 1956).

In an effort to learn more about musical patterns, I began investigating Arnold Schoenberg's theory of developing variation as it is presented in *Style and Idea* and *Fundamentals of Musical Composition* and in Walter Frisch's application of developing variation in "Brahms's Sonata Structures and the Principle of Developing Variation."[15] My research on developing variation began with Schoenberg's *Style and Idea*, a compilation of the composer's thoughts and perceptions of music and its function in society. This text addresses a range of topics from modern music to performance notation. Although Schoenberg does not devote a single section exclusively to developing variation, his thoughts on the topic are evident in his discussion of repetition, modern music, folkloristic symphonies, twelve tone composition and finally in his documented admiration for specific composers including Bach, Brahms, Beethoven and Mozart. In *Style and Idea* Schoenberg discusses developing variation as located in "music of the homophonic-melodic style of composition, that is, music with a main theme, accompanied and based on harmony."[16]

Although *Style and Idea* provided me with a sufficient background of developing variation and its construction in both historical and twentieth-century settings, I also found Schoenberg's textbook *Fundamentals of Musical Composition* to be useful to this research as it offered a very clear explanation of the compositional technique of developing variation and its manifestation in specific compositions. Finally, Walter Frisch's doctoral dissertation provided an even more concrete example of how

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[15] W. Frisch, "Brahms's Sonata Structures and the Principle of Developing Variation." (PhD., University of California, 1981).
[16] A. Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg,* ed. Leonard Stein, tr. Leo Black (London: Faber and Faber, 1975), 397.

developing variation can be discussed and applied to works other than those by Schoenberg.

My understanding of texture and its contribution to musical meaning was established first in Meyer's writings and second in Wallace Berry's discussion on texture in *Structural Functions In Music.*[17] Berry's explanation first addresses the various types of texture and their respective definitions. After establishing his terminology, he proceeds to articulate how various textures — whether they be imitative, polyphonic or homophonic — contribute to the listener's perception. His discussion of imitation is of particular interest as he believes that the distance between entries can impact the degree of tension within a work and thereby enhance narrative progression.

Together these musical sources provided the theoretical background necessary to explain Estacio's compositional techniques and how their manifestation in *Eulogies* creates a musical narrative. This paper therefore will employ the narrative and musical resources described briefly above to illustrate how Estacio enhances narrative progression in "Raymond's Disappearance". A brief background of the poetry will precede my discussion of Estacio's choral setting. This will be followed by a discussion of the relationship between "Raymond's Disappearance" and Bal's theory of narrative in textual and musical domains. After establishing "Raymond's Disappearance" as a narrative I will apply Schoenberg's theory of developing variation along with Berry and Meyer's understanding of choral texture to highlight how musical motives and choral texture illuminate and enhance Brandt's dramatic narrative.

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[17] W. Berry, *Structural Functions in Music*, (New Jersey: Prentice-Hall Inc., 1976).

Background of "Raymond's Disappearance"

Val Brandt wrote "Raymond's Disappearance" in memory of her friend Raymond Rushing who died from the AIDS virus in 1997. The poem was not initially intended to be read in public but instead was written for Raymond's partner Michael. In a recent interview with the poet, Brandt recalled the evening when she heard about Raymond's death:

> I sat down that night and I was just devastated. I wrote this for Michael, and I wrote it all night. I sent it to him just to say, I think this must be how you feel about Raymond and I understand, someone understands. What can you give someone but what you have, and I had words.[18]

Several days later Michael requested that the poem be read at Raymond's funeral; Brandt agreed to the request.

"Raymond's Disappearance" employs a three verse semi-strophic narrative poem to articulate both Michael's and the broader community's reaction to Raymond's death. Within the verses we learn about Raymond's outgoing personality, his gentle spirit, and expensive tastes, and through these words hear a story that demonstrates how one individual's life can impact an entire community. In verse one Brandt employs the first person to convey a single individual's reaction to Raymond's death. Here she uses the narrator's search of Raymond's property to articulate his love for gardening and the finest luxuries of life, specifically bolts of silk and expensive bubbles. Through this verse the reader begins to understand Raymond and his colourful personality. His outrageous taste and extravagant collection of trinkets capture our attention and therein add to our overall understanding of his spirit. As the poem continues, Brandt expands the parameters of a search for Raymond in the third person, with everyone exploring Raymond's favorite

[18] Brandt, interview, 2008.

places. Within this context we recognize Raymond's outgoing personality and may begin to appreciate another aspect of his character. In the final verse the community's frustration with the situation is expressed in the context of a citywide search. Here the community's desperation leads them on a search through every street and eventually takes them back to the beginning where they may find a fragment of peace in Raymond's garden. Although each verse communicates a different element of the story, together they convey both the beauty of life and the array of emotions associated with death.

The poignancy of the story is further enhanced by Brandt's employment of repetition. This is first evident in the opening line of each verse in the phrase "I've lost Raymond" as it is articulated the first, third and plural-first person narrative voice respectively. Secondly, the refusal to accept this reality is manifested in the persistence and intensity of the search. Finally, the inconclusive nature of each verse infuses yet another layer of aggravation into the narrative. Together the repetition of these elements within each verse creates a cyclical structure. Additionally, overall Brandt also employs a cyclical structure through the movement away from the confines of Raymond's property to the expansive city limits and back to Raymond's garden.

Narrative Structure and "Raymond's Disappearance"

In order to recognize how developing variation and musical texture enhance narrative progression in "Raymond's Disappearance", it is necessary to explore the definition of narrative and how it relates to Brandt's text. As previously mentioned, according to Bal's theory, narrative structures contain three main characteristics that she labels as 'narrative text', 'story', and 'fabula'. In Brandt's poem these narrative elements

are revealed in her articulation of the 'story' as it unfolds. She employs narrative concepts such as 'narrative voice', 'repetition', 'location' and 'focalization' to convey her 'story' of Raymond and these will be shown to relate to Bal's 'narrative text', (specifically 'the narrator' and 'levels of narration'), 'story' (specifically the subcategories of 'repetition', 'focalization' and 'character'), and 'fabula' (particularly 'events' and 'location').

"Raymond's Disappearance" exemplifies Bal's understanding of 'narrative text' in its application of 'the narrator'. Unfortunately Bal's discussion of 'non-narrative comments', 'descriptions' and 'levels of narration' are less applicable to this work as it is very brief and therefore does not contain these additional features of 'narrative text'. However, the presence of a narrator is very clear and is considered by Bal to be the most important component of 'narrative text'. Within "Raymond's Disappearance" a speaker articulates the progression of 'events' creating what Bal defines as a 'narrative text'. In this case, because the poem was written with the intent of articulating Michael's emotions we can further assume that Brandt was writing as if she were Michael; therefore, from a poetic perspective we can presume that the narrator is Michael. In further discussions of 'narrative text', Bal identifies two different types of narrators: 'character-bound narrators' (narrators actively involved in the fabula) and 'external narrators' (narrators that are not characters in the story).[19] Michael therefore might best be described as a 'character-bound narrator'. His involvement in the text is evident in his statements in the first person, third person and plural-first person voice and employed in verses one through three, respectively. In verse one, the phrases "I've lost Raymond," "I've looked in the garden" and "I heard a wild laugh in the bathroom" exemplify the narrator's active participation in the 'story'. As we enter verse two the third person narrative voice is employed to

[19] Bal, *Narratology,* 24.

reflect the narrator's observations of the community in the text "They've lost Raymond," "All they found is more friends," "They swore they saw him dancing." In verse three the employment of plural-first person narrative voice articulates the communal voice of both Michael and the entire community using phrases such as "We've lost Raymond" and "where can we look next?"[20] Through Brandt's employment of three narrative voices we hear Michael's articulation of the 'story'. If 'story' is the manner in which the 'narrative text' is presented, then my discussion of the topic as defined by Bal will illuminate how Brandt employs repetition, narrative perspective and characterization to communicate 'story'.

The 'story' in "Raymond's Disappearance" is found in the application of Bal's understanding of 'frequency', 'focalization' and 'characters', as noted above.[21] The element of 'frequency' in the poem is apparent first in the repetition of the phrase "I've lost Raymond" in the first, third and plural-first person narrative voice ("They've lost Raymond," "We've lost Raymond") and second, through the addition of the first person narrative statement "I've lost Raymond" at the opening of each verse in the choral setting (see Appendix). In the original poem these repetitions in the first, third and plural-first person narrative voice may have been included to articulate responses to Raymond's death as the news travelled through the community. The addition of the first-person

[20] The repetition of the opening phrase "I've lost Raymond" at the beginning of each verse was added for the choral setting of "Raymond's Disappearance". The impact of this artistic decision will be discussed in relation to Bal's theory of 'story', specifically 'focalization'.

[21] Bal's chapter on 'story' also addresses the importance of 'time', 'sequential ordering', 'rhythm', 'space' and 'visual stories' but due to the parameters of the poem these topics are not applicable and will not be discussed.

phrase "I've lost Raymond" at the beginning of each stanza, may then, reinforce Michael's shock and inability to internalize the news.[22]

The significance of Michael's perspective within the 'story' illuminates the role of 'focalization' in the poetry. As noted above, Bal defines 'focalization' as "the relation between the 'vision' and that which is 'seen,' perceived."[23] In "Raymond's Disappearance" we may then label Michael as the 'focalizor'; as the narrative progresses we perceive the action from his perspective and we experience his frustration as he searches in vain for his partner. We do not simply observe the unfolding of events in this text; instead we seem to experience Michael's perspective on each situation. Additionally, because Michael is the main character in the story we may further classify him as a 'character-bound focalizor'. This is most apparent in verses one and three in the employment of first and plural-first person narrative. However, it is important to note that although verse two is stated in the third person, we still perceive the action from Michael's point of view. Here it is almost as if he is unable to keep up and is forced to observe the development of the search. The presence of 'focalization' is even more evident in the text created for the choral setting. Although very few changes were made to the original text, the addition of the phrase "I've lost Raymond" to the opening of each verse as noted earlier, further validates the employment of 'character-bound focalization'. Before Michael describes his understanding of the situation we hear his personal reaction.

As observers, our understanding of Raymond's 'character' is informed through the compact collections of information in each verse. Bal's theory suggests that "the accumulation of characteristics causes odd facts to coalesce, complement each other,

[22] The cyclical nature of this stylistic repetition adds a certain frustration to the story that will be discussed in relation to 'location'.
[23] Bal, *Narratology,* 145–146.

and then form a whole: the image of a character."[24] This technique is particularly useful in poetic structures as it enables character development to occur within a limited time frame and with few words. Throughout each verse, small fragments that help to further define his 'character' are contained in the action. We do not learn about Raymond's interests in a descriptive prose but instead, we learn about his love for fine materials, dancing, friends and socializing as the search progresses through data accumulation. For example, in verse one Raymond's personal foibles are described. Here, a glimpse into Raymond's personal life is evident in his interest in "expensive bubbles," "bolts of silk," and "ridiculous hats." As not everyone would have known these arbitrary facts, the voice of Michael as narrator helps others to understand and search for the Raymond he knew.

Additionally, the multiple voices in verse two encompass the broader community developing Raymond's character by articulating more of his well-known characteristics. Here, Raymond's outgoing personality is voiced: at first, "a hundred friends" searched in a "thousand places" where Raymond enjoyed spending time. This piece of information immediately informs our perception of Raymond's social status within the community. After exploring all of Raymond's favorite places, Michael chooses to highlight in the text Raymond's love for specific social outlets: "They swore they saw him dancing a minute ago." Finally, the phrase "and he'd rushed out touching everyone on his way by" may illustrate how both Raymond's life and death impacted his community. Together the fragments of information in verse two illustrate the community's perception of Raymond and therefore inform our understanding of his 'character'.

Insight into the situation continues to expand in the final verse as Michael joins in the community's search. As the verse progresses, we begin to realize how important

[24] Ibid., 126.

Raymond was to those who loved him. This is most poignantly manifested in the text: "If you loved him, like we loved him I know you'd be searching with us." Here, the community's response to the search suggests that his friends cared about him so much that they were unwilling to give up on the search no matter how futile it may have seemed.

Linked to this character development is the significance of the 'fabula' within "Raymond's Disappearance". According to Bal, the 'fabula' is a "series of logically and chronologically related events that are caused or experience by actors."[25] Within this she addresses the importance of 'events', 'actors', 'location', and 'time'. For the purposes of my discussion I will deal specifically with 'events', 'actors' and 'location' as the discussion on 'time' is less applicable to this short narrative. Bal defines an 'event' as the "transition from one state to another state, caused or experienced by actors."[26] She offers several structural possibilities, which are designed to aid in the reader's understanding of various 'events'. As 'events' can be perceived and related in a variety of ways and based on my understanding of Bal's theory, I believe that the emphasis on finding Raymond creates what Bal defines as an improving narrative structure with embedded deterioration.[27] When applying this theory to "Raymond's Disappearance" the 'process of improvement' may be seen to be reflected in the desire to find Raymond as articulated in the narrator's search in the bedroom, garden, dance floor and markets. After looking everywhere the narrator does not find Raymond and therefore there is 'no process of improvement'. Finally, the narrator's return to Raymond's house, specifically to his

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[25] Ibid., 5.
[26] Ibid., 6.
[27] Please refer to pg. 5 of this paper for a detailed explanation of Bal's discussion of improvement with embedded deterioration.

garden, leads us to believe that the desired improvement was not achieved, in other words that Raymond was never found. This application of Bal's narrative theory demonstrates how narratology enhances the reader's understanding of a specific work.

Related to this sequence of events is the role of 'actors' within the poem. Bal defines 'actors' as agents who cause or experience events.[28] In her explanation of 'actors' Bal suggests that every functional actor or 'actant' has an objective or goal. She goes on to classify various levels of 'actors'. Because both Michael and the community have the same goal of finding Raymond they may both be considered 'actants'. This understanding although interesting, does not provide a great deal of information or insight to the narrative but rather simply proves and identifies another aspect of narrative in "Raymond's Disappearance".

However, Brandt's employment of 'location' does contribute to our understanding of narrative in "Raymond's Disappearance". Bal suggests that "the locations where things happen may in principle be deduced."[29] In "Raymond's Disappearance" the dramatic tension in each verse is enhanced using scene changes. The first verse takes place on Raymond's property. In the final version written for musical setting it is interesting to note that Brandt's expands these parameters to include the local market. Here, the search is confined to Raymond's community, searching his room, garden and the market. As the search intensifies in verse two, the 'location' expands to include all of Raymond's favorite places. This change parallels that which we see in the narrative voice as a more community-wide expression. More importantly, the new locations contribute to the lack of 'improvement' within the poem. The search expands in verse three as the hope of

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[28] Bal, *Narratology,* 6.
[29] Ibid., 219.

finding Raymond becomes less probable. Here, Michael joins the community in a citywide search "combing the beaches" and "haunting the streets" for Raymond. The phrase "combing the beaches" was added to the choral setting and may have been included to further depict the expansion of the search from the boundaries of Raymond's neighbourhood, to every edge of the city including the beaches. With each change and expansion of location the dramatic tension increases. Finally, the futility of the search is evident in the conclusion of the poem where the cyclical nature of the narrative is expressed in the return to Raymond's house and more specifically to his garden. After searching through the entire city the narrator's arrival at Raymond's house completes the cycle and therein we find a certain degree of conclusion. Here the application of Bal's discussion of 'location' illuminates how Brandt employs various places to enhance the reader's understanding of Raymond and further intensify the dramatic elements of the work.

Despite its length, "Raymond's Disappearance" tells the story of a man who touched so many hearts and will be remembered by so many people, especially by Michael, the one who loved him the most. Based on how the poem fits within Bal's theory of narrative I believe "Raymond's Disappearance" may be further classified as a narrative. Throughout Brandt's employment of 'narrative text' is most evident in her use of a narrator while her communication of the 'story' is exemplified in her 'focalization' of Michael's perspective of the situation. Finally, the poet's development of a 'fabula' is manifested in her communication of the 'events'. The remainder of the paper will address how Estacio's enhances Brandt's narrative through his addition of a choral setting and more specifically through developing variation and choral texture.

Developing Variation

The term 'developing variation' originated in the writings of Arnold Schoenberg and is addressed in detail in *Style and Idea* and *Fundamentals of Musical Composition.* According to Schoenberg the compositional technique dates back to the works of Bach, Mozart, Beethoven and Brahms. He suggests that "while Bach was still living a musical style came into being which later grew out of the style of the Viennese Classists, the style of homophonic-melodic composition as I call it the style of developing variation."[30] In his writings Schoenberg suggests that developing variation is a compositional technique wherein the variation of a musical motive produces "all the thematic formulations which provide for fluency, contrasts, variety, logic and unity, on the one hand, and character, mood, expression, and every needed differentiation, on the other hand – thus elaborating the *idea* of the piece."[31]Although Schoenberg coined the term 'developing variation', he credits his ability to apply the technique to the composers mentioned above: Bach, Mozart, Beethoven and Brahms. He suggests also that his ability to form and transform a motive is a learned behaviour from Bach, while he credits Beethoven for the compositional technique of variation.[32] Additionally, Schoenberg attributes his use of "phrase length variation, odd barring and extension and abbreviation of phrases" to Mozart and Brahms.[33]

In *Fundamentals of Musical Composition,* Schoenberg provides a clear concept of developing variation, explaining each element of the compositional technique. A brief summary of Schoenberg's explanation of developing variation will be presented to

[30] Schoenberg, *Style and Idea*, 115.
[31] Ibid., 397.
[32] Ibid., 173–174.
[33] Ibid.

inform my discussion of the concept in relation to "Raymond's Disappearance". As previously mentioned, developing variation is a term applied to music that employs a main motive and variations of the main motive to generate all musical direction. By Schoenberg's definition, the first statement of the motive usually combines specific intervals and rhythms to create a memorable musical figure.[34] Because the motive must be both adaptable and memorable it is usually constructed from a limited number of sounds and is rarely longer than two measures.[35] As a result, it can be said that the motive is incomplete in itself and relies on further variations, clarifications and consequences to create a musical composition.

This brings us to the discussion of repetition and variation wherein we learn how the main motive evolves to create a homogenous musical work. First, it is important that each repetition and variation of the motive within a piece contributes to the development, meaning and overall direction of the work. In *Fundamentals of Musical Composition* Schoenberg describes three forms of repetition which contribute to our understanding of developing variation: exact repetitions, modified repetition, and developed repetitions. He writes:

> *Exact repetitions* preserve all features and relationships. Transpositions to a different degree, inversions, retrogrades, diminutions and augmentations are exact repetitions if they preserve strictly the features and note relations.
> *Modified repetitions* are created through variation. They provide variety and produce new material (motive-forms) for subsequent use.
> Some variations, however, are merely local 'variants' and have little or no influence on the continuation.
> Variation, it must be remembered, is repetition in which some features are changed and the rest are preserved.
> All of the features of rhythm, interval, harmony and contour are subject to various alterations. Frequently, several methods of variation are applied to several features simultaneously; but such changes must not produce a motive too foreign

[34] Ibid., 8.
[35] Ibid., 169.

> to the basic motive. In the course of a piece, a motive-form may be developed further through subsequent variation.[36]

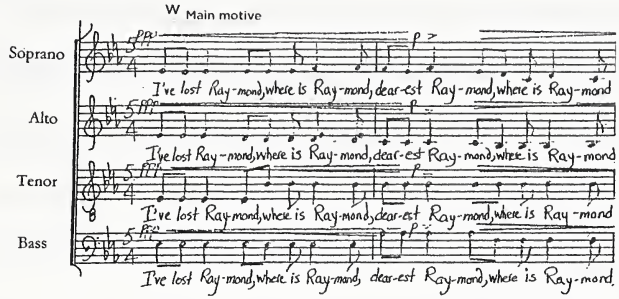
Understanding the structure and importance of the main motive as well as the definition of variation and repetition leads us to believe that music can be an endless reshaping of a single fundamental musical idea. All variations and repetitions can relate to the main theme and therein create a homogenous idea.

Developing Variation and "Raymond's Disappearance"

In the discussion that follows I will apply Schoenberg's theory of developing variation to "Raymond's Disappearance" to demonstrate how the endless reshaping of a main motive reinforces and enhances the dramatic narrative. Throughout the work this main motive and three variations can be found that illuminate Raymond's 'story'. Because the opening phrase of the choral setting "I've lost Raymond, where is Raymond, dearest Raymond, where is Raymond" was not originally part of Brandt's poem, Estacio may use this introduction to state the main motive and therein musically foreshadow the negative outcome of the search through the lack of melodic movement within the motive. He begins by pairing a unison articulation of the main motive in measure 1 with the phrase "I've lost Raymond" (Example 1) in the soprano, tenor and bass voices. The main motive is a unison E flat with an accompanying rhythm of two eighth notes followed by a quarter note and an eighth note. Within the motive the repeated note (in this case, E flat) is labeled as W.

[36] Ibid., 9.

Example 1. "Raymond's Disappearance", mm. 1–2



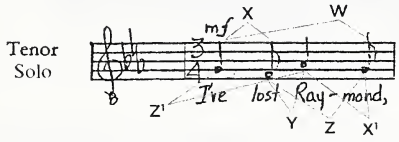
Initially, the repeated E flat further emphasizes the characteristic rhythm of this motive, which enhances the syllabic stresses of the opening phrase "I've lost Raymond." In this repeated E flat the listener may feel a need to move away from the melodic repetition of a single note but instead is stuck, forced to deal with the reality expressed in the text. This sentiment is explained in Meyer's perception of repetition in *Emotion and Meaning in Music* in which he suggests that after a melodic fragment is repeated several times the listener expects both a change as well as a completion of the musical idea.[37] If this idea is applied to "Raymond's Disappearance", then Estacio's employment of the main motive immediately enhances the intensity of the narrative and therein musically depicts the desire to find Raymond.

As the work unfolds, the first appearance of variation one in measure 6 in the tenor solo may initially satisfy the listener's desire for change but its cyclical character does not offer any sense of completion (Example 2). Variation one is made up of two descending seconds linked by an ascending third as follows: a descending major second (X), an ascending minor third (Y) and a descending minor second (X^1). Within the motive, W is found in the relationship between the opening and closing pitch, while two

[37] Meyer, *Emotion and Meaning in Music*, 26.

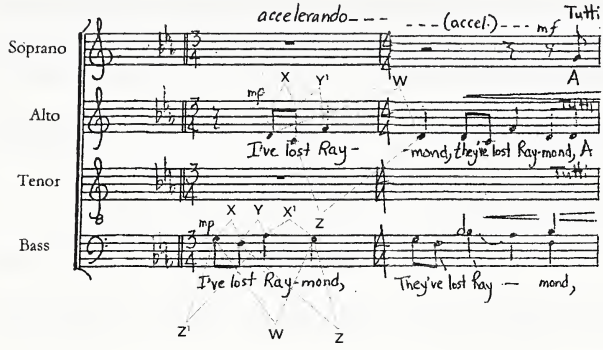
ascending steps: an ascending major second (Z) and an ascending minor second (Z^1) are evident only through theoretical examination. This melodic motion initially appears to parallel the physical movement of the narrator as he begins the search for Raymond looking all around. However, like the main motive it also foreshadows the outcome of the search, for although the text is moving forward, the cyclical intervallic structure of the motive exemplifies the futility of the search that is evident much later in the narrative because it begins and ends on the same pitch.

Example 2. "Raymond's Disappearance", m. 6



The melodic alterations in variation one are further enhanced by the rhythmic changes. Very significantly, the rhythmic emphasis here is split between the word "I've" and the name "Raymond" through the quarter note, eighth note combination highlighting the first person narrative voice within the text rather than focusing only on the name "Raymond" as in the main motive. In measure 6 the importance of the first-person narrative voice is supplemented by the employment of a tenor soloist. Here the syncopated rhythm further enhances the tension of the search, depicting the clumsy movement of the narrator as he desperately searches in every corner of the house. Additionally, the movement away from and return to the opening pitch, which in this case is G4, may depict the act of looking for Raymond. Although this is an important element of the search, the return to G4 plays a more significant role as it creates a cyclical melodic movement that may emulate the frustration of the search. Despite the desire to find Raymond however, the narrator seems to end up on the opening pitch, or in the same situation, without him.

The second statement of variation one is also paired with the text "I've lost Raymond" but in this instance the motive is stated in canon between the bass voice and alto voice (Example 3).

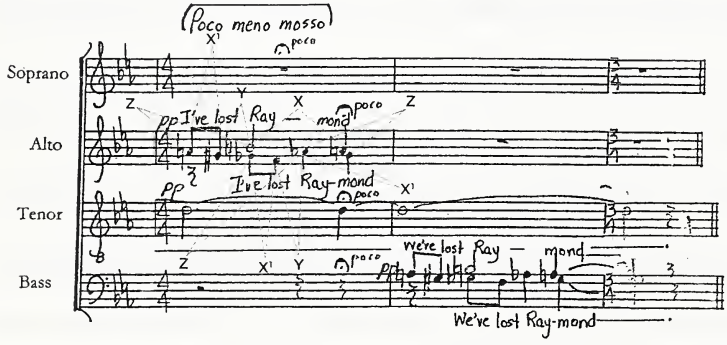
Example 3. "Raymond's Disappearance", mm. 41–42

In measure 41, the bass voice repeats variation one an octave below the original statement employing two eighth notes followed by two quarter notes. Here, Estacio combines the rhythmic structure of the main motive (except for the duration of the final note) with the melodic structure of variation one. The return of the opening rhythm may be interpreted as another manner in which musical progression is inhibited. On beat two the motive is repeated at the fifth (beginning on D4) in the alto voice with some intervallic expansions. Here, Estacio intensifies the statement by expanding Y (the second interval in the motive) from an ascending minor third leap to an ascending perfect fourth leap (Y^1).[38] In order to complete the cyclical structure of variation one Estacio concludes the motive with a minor third leap back to the opening pitch (D4). The slight expansion from an ascending minor third to an ascending perfect fourth may demonstrate the narrator's desperation and need to find Raymond, further highlighting the 'lack of

[38] For clarity within this discussion, the augmented Y interval will be referred to as Y^1.

improvement' within the narrative. Additionally, the repetition of this variation in both the bass and alto voices in measures 41 to 42 in conjunction with the text "they've lost Raymond" intensifies the panic as even an entire community's participation in the search cannot change the outcome. Despite the slight rhythmic variation and intervallic augmentation employed in this statement, the listener hears an intensified repetition of variation one and is reminded of the opening of the search and therein realizes the lack of progress.

The return of variation one in measure 67 marks Estacio's final statement of the text "I've lost Raymond" (Example 4).

Example 4. "Raymond's Disappearance", mm. 67– 69



Here the motive begins on beat one in the first alto voice and is constructed from two eighth notes, a half note, and a quarter note, while the second statement in the second alto voice begins on beat two and is constructed from two eighth notes and two quarter notes (like measure 41). Therefore, Estacio again combines the overall rhythmic structure of the main motive, emphasizing the name "Raymond" with the melodic material of variation one. However, this time each statement employs a slightly different intervallic structure which adds yet another layer of musical uncertainty to the narrative. Although

the overall melodic shape of this variation aligns with previous statements, Estacio alters the intervallic structure of the first alto voice, beginning the variation with a descending minor second (X^1) rather than a major second (X) and concluding with a descending major second (X) instead of a descending minor second (X^1). Here the opening descending minor second adds a degree of melodic tension which captures the listener's attention and therein further emphasizes the third repetition of this text. On beat two the second alto voice states variation one beginning on G flat 4 rather than A4. Although this second statement also employs the opening descending minor second interval, it does not alter the closing descending minor second interval but rather maintains the structure of variation one creating melodic tension through harmonic inflection that enhances the mounting frustration in the narrative and, culminates in the dissonance of a simultaneous major second concluding on beat four of measure 67. The repetition of this canonic material in measure 68 in conjunction with the phrase "We've lost Raymond" in the bass voice part seems to further enhance the intensity of the 'story'. In this case, the repetitive canonic motive may demonstrate how the community's involvement also cannot change the outcome of the search. Further to this, measures 67 to 69 may depict Michael's reaching out to the community and their response to his cry for help.

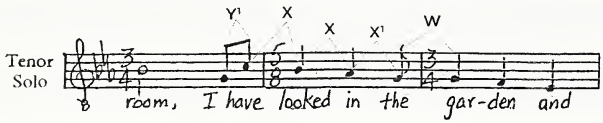
Together, all of the repetitions of variation one clearly illuminate the strophic structure of the narrative and therein result in an expectation that it will change. According to Meyer "a figure which is repeated over and over again arouses a strong expectation of change both because continuation is inhibited and because the figure is not allowed to reach completion."[39] This explanation actually clarifies why the repetition of variation one in "Raymond's Disappearance" produces such a feeling of despair. Here the

[39] Ibid., 135.

narrator's inability to find Raymond is musically depicted by the circular motion of the motive as well as its continual repetition. Throughout the work, this repetition creates an overarching cyclical motion that may parallel the futility of the search.

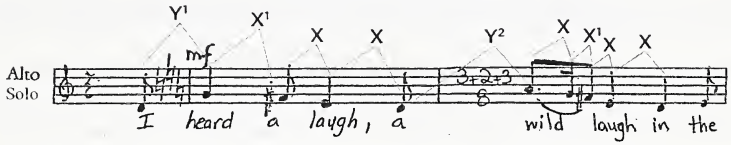
However, between repetitions of variation one Estacio creates a sense of forward motion in his presentation of what I have labeled as variation two. Variation two is made up of an opening ascending perfect fourth leap (Y^1) followed by three descending steps: two descending major seconds (X) and one descending minor second (X^1) and a repeated tone (W) (Example 5). In each repetition of variation two, the combination of descending major and minor seconds outlines each various key centre and therefore may slightly change. Although this does alter the sound of each repetition of variation two it does not affect the overall cyclical structure of the motive. The first appearance of this variation is found in measure 9 in the tenor solo.

Example 5. "Raymond's Disappearance", mm. 9–11



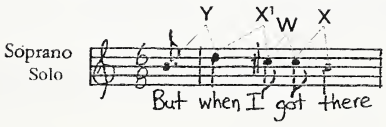
Here the ascending perfect fourth (Y^1) may enhance the narrator's movement from the house to the garden while the step-wise descent (X, X, X^1) back to the opening pitch may illuminate the result of his investigation. Although the line continues to descend down to E flat 4 there is a sense of interruption created by the repeated G4 in measures 10 and 11 (W) which completes the cyclical element of the motive and delays the following stepwise descent. It seems that no matter where the narrator searches, Raymond is nowhere to be found.

In measure 17 the alto soloist augments the frustration of the search through two repetitions of variation two in 6/8 meter (Example 6).

Example 6. "Raymond's Disappearance", mm. 16–18

The first is nearly an exact repetition of variation two stated a fourth below the original statement in measure 9, however this repetition is in G major employing a descending minor second followed by two descending major seconds (X^1, X, X). The second re-appearance is expanded through the further augmentation of the opening Y^1 interval to a fifth from D4 to A4 (labeled Y^2) followed by a descending major second, a descending minor second, and concluded with two descending major seconds (X, X^1, X, X) which further demonstrates how Estacio accommodates the motive to fit within the harmony. Here, the perfect fifth leap in the variation is significant in that it may emphasize the forward motion to the search in the bathroom expressed in the text but more importantly, the descent back to D4 on beat 6 of the motive in both measures 17 and 18 reinforces the underlying cyclical element of the narrative.

The musical frustration is further intensified in the soprano solo (Example 7) in the next measure.

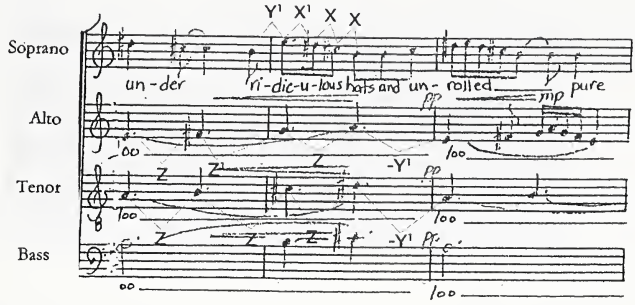
Example 7. "Raymond's Disappearance", mm. 19–20



In measures 19 and 20 Estacio introduces a compressed version of variation two. Here the ascending perfect fourth interval (Y^1) is contracted back to an ascending minor third interval (Y) and is followed by a descending minor second, a repeated note and a descending major second (X^1, W, X). In this case the motive may have a two-fold purpose. First, it may reflect the narrator's arrival in the bathroom as it is paired with the text "but when I got there", and secondly it may again be a subtle but meaningful way of musically depicting the futility of the search, similar to expressions of variation one. Both explanations enhance the poignancy of the narrative and therefore should be considered. The first illuminates Brandt's employment of 'location' emphasizing how the movement to the bathroom contributes to narrative development while the second parallels the overall cyclical structure of the narrative.

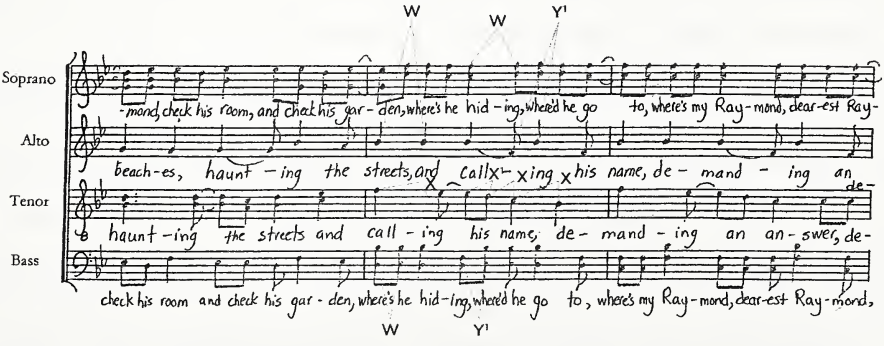
Finally, at the conclusion of verse one we hear variation two once more in the soprano solo (measures 28 to 29) and in retrograde in the alto and tenor voices (Example 8). The combination of an ascending perfect fourth leap (Y^1) and three step-wise descending intervals: a descending minor second (X^1) and two descending major seconds (X, X) in measures 28 to 29 in the soprano solo in combination with three ascending steps: two ascending major seconds and an ascending minor second in the alto voice part (Z, Z^1, Z) and three ascending major seconds (Z, Z, Z) in the tenor voice and a descending fourth leap (Y^1) in both the alto and tenor voices (measures 28 to 29) further develops the cyclical nature of the narrative. Here we experience the futility of the search in each cyclical motive as well as in the combination of the two further enhancing the frustration of the search.

Example 8. "Raymond's Disappearance", mm. 28–30

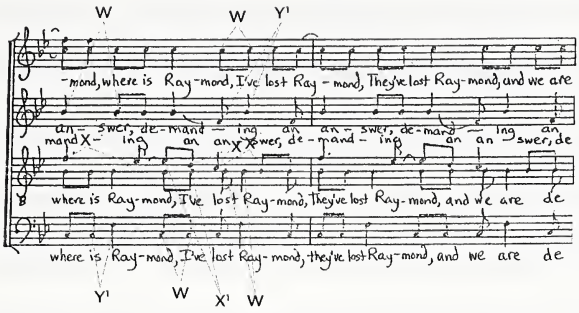


Estacio's third and final variation of the main motive is a vertical representation of all the elements of the motive (W, X, X^1, Y^1) found in variation two. Its only appearance is found in measures 97 to 100 (Example 9). Each element is stated and emphasized by the following voice parts: both X and X^1 are articulated by the first tenors, Y^1 is found in the alto and bass voices, while W is represented in each voice part. It is important to know that W (the main element of the main motive) is the only melodic fragment that appears in each voice.

Example 9. "Raymond's Disappearance", mm. 96–100


Soprano
Alto
Tenor
Bass
W W Y¹
-mond, check his room, and check his gar-den, where's he hid-ing, where'd he go to, where's my Ray-mond, dear-est Ray-
beach-es, haunt-ing the streets, and call-ing his name, de-mand-ing an
haunt-ing the streets and call-ing his name de-mand-ing an an-swer, de-
check his room and check his gar-den, where's he hid-ing, where'd he go to, where's my Ray-mond, dear-est Ray-mond,
W Y¹

(continued over page)

Example 9. Continued.

W
W
Y'
-mond, where is Ray-mond, I've lost Ray-mond, They've lost Ray-mond, and we are
an-swer, de-mand-ing an an-swer, de-mand-ing an an-swer, de
mand X- ing an an X swer, de-mand-ing an an-swer, de
where is Ray-mond, I've lost Ray-mond, They've lost Ray-mond, and we are de
where is Ray-mond, I've lost Ray-mond, they've lost Ray-mond, and we are de
Y'
W
X'
W

Prior to this, Estacio states each variation in a single voice. Although the composer employs elements of variation one and two to intensify the polyphonic, polytextual texture from measures 82 to 106, measures 97 to 100 mark the first vertical representation of the motive wherein each voice part highlights a specific fragment of variation two (W, X, X^1, Y^1). In this third and final variation, Estacio's use of a vertical representation of the motive adds to the dramatic intensity created by the polytextual, polyphonic, gradually expanding choral texture. It is important to note that this variation begins in measure 97, one measure before the shift in the text from "combing the beaches, haunting the streets, calling his name, demanding an answer" (measures 91 to 97) in the altos and tenor voices and "I've lost Raymond, we've lost Raymond, check his room, and check his garden, where's he hiding, where'd he go to" (measures 95 to 97) in the soprano and bass voices to, "demanding an answer" (measures 98 to 100) in the alto and tenor voices and "where's my Raymond, dearest Raymond, where is Raymond, I've lost Raymond, they've lost Raymond, and we are…" (measures 98 to 100) in the soprano and bass voices.[40] This is significant because in measure 97 Estacio uses variation three to foreshadow the intensification of the repetitive, polytextual, fragmented statements in

[40] In measure 99 the tenor voices divide and the second tenors begin singing with the sopranos and basses while the first tenors continue to sing "demanding an answer."

measures 98 to 100 and therein anticipates the final culmination of tension in the work. In measure 97 the first sopranos sing the main motive (W) on F5 while the altos repeat a quarter note B flat four over three beats, leaping down a perfect fourth on beat four and immediately leaping up a perfect fourth back to B flat 4 (Y^1). Here the tenors articulate the stepwise descent (X, X^1, X, X) while baritones contribute to the vertical representation through the addition of a repeated B flat 3 (W) followed by a descending perfect fourth leap and more importantly, concluded with an ascending perfect fourth leap (Y^1). Finally, in measure 97 the basses sing a repeated D3 (W). In this vertical representation of variation two the listener hears the quickly mounting anxiety of the text but it is not until measure 98 where variation three is aligned with the final fragments of the text that the listener experiences the impact of the third and final variation.

In measure 98 the combination of the text "where's my Raymond, dearest Raymond, where is Raymond, I've lost Raymond, they've lost Raymond" in the soprano, and bass voice with the text "demanding an answer" in the alto and tenor voice in conjunction with variation three adds yet another element of futility to the search. Here variation three is further intensified by the repetition of each element in its respective voice part as well as through the second soprano's repeated C5 (W). In measures 99 to 100 the texture changes once more while continuing to articulate each element of the motive. Here the first and second sopranos join together in singing the second soprano line, while the tenors split into two parts continuing to articulate the previous descending motive in the first tenor and uttering a repeated B flat 3 in the second tenor. Finally, the two bass parts join to provide a unison articulation of the ascending, descending fourth while the altos continue to sing their original motive. Together the bass and alto voice

parts further illuminate the cyclical elements of the narrative through their constant movement away from and return to the opening pitch of each melodic fragment respectively. From measure 96 to 100 the cyclical nature of each element of the motive in repetition creates an overwhelming feeling of anxiety. The vertical representation of (W, X, X^1, Y^1) in conjunction with a polytextual repetitive text further illuminates the futility of the search and thus highlights the imbedded deterioration within the narrative. Here the combination of this personal text with a vertical representation of the motive enhances the distinctiveness of each voice within the community conveying the futility of the search through the cyclical component of each fragment of the motive.

Estacio's employment of a cyclical motive in both its main form, and in variation heightens the dramatic progression of the narrative, musically reflecting the futility of the search described in the text. First, the absence of melodic movement created by the repetition of a single tone (W) in conjunction with the phrase "I've lost Raymond" foreshadows the embedded deterioration within the narrative. In this repetition the listener is unable to escape the reality of the text. However, in variation one (refer to example 2) and two (refer to example 5) the listener may find a fragment of hope in each cyclical motive. In each, the movement away from the opening pitch may musically depict a forward progression in the search while the return to the opening pitch at the conclusion of each variation may remind the listener of the main motive and therein foreshadow the outcome of the search. Finally, variation three depicts the culmination of anxiety as the search intensifies. In the vertical representation of variation two and the employment of the single repeated tone (W) characteristic of the main motive in each voice Estacio musically illustrates the refusal to give up despite the strong pull of reality

(W), which prevents forward motion in the melodic line and therein inhibits narrative and musical progression. Throughout the piece we hear the futility of the search in the cyclical formation of each variation and feel the mounting frustration in each repetition. In each variation of the motive and its respective repetitions, the listener experiences the frustration of the narrative in a new light.

Texture

In order to continue discussing how Estacio's music enhances narrative progression, it is important to examine the role of choral texture within the music. According to Wallace Berry's *Structural Functions in Music,* texture is "that element of musical structure shaped (determined, conditioned) by the voice or number of voices and other components projecting the musical materials in the sounding medium, and (when there are two or more components) by the interrelations and interactions among them."[41] Musical texture can be sub-divided into several categories, the most basic of which (in the Western European art music tradition) include monophony, homophony and polyphony. Within a composition, textures (both collectively and independently), play an essential role in the development of musical narrative as various textures may be employed to colour or highlight various aspects of the narrative. Further to this, specific textures may evoke a sense of expectation and therein contribute to the overall meaning of a composition.

In *Emotion and Meaning in Music* Meyer suggests that texture can arouse a listener's emotions in three basic ways. First he proposes that a strong sense of expectation arises when "the salient forces of a composition remain constant while the

[41] Berry, *Structural Functions in Music*, 191.

texture changes."[42] He also states that such alterations (for example, a homophonic texture that is subsequently articulated in imitative counterpoint) may shock the listener as they may have previously associated a specific theme with a particular texture. Furthermore, "this change creates an element of uncertainty because it weakens the listener's ability to envisage the future course of the music."[43] Additionally, a change in texture tends to arouse expectation to return to previous textures.[44] When and if the texture returns there is a feeling of completeness or a settling. However, if the texture does not reappear the listener may feel less certain of the musical direction. Secondly, Meyer suggests that textural tension can also be rooted in a composer's employment of uncharacteristically large intervals between voice or instrument pairings. He states that if voices or instruments are intentionally set apart there is an expectation that eventually they will come together, filling in the intervallic gap.[45] In this case there is an element of tension in both the interval between the two voices as well as in their melodic motion (or lack thereof) towards the opposing pitch. Finally, Meyer proposes that texture may also seem incomplete if it never evolves or changes. In this case, the listener is constantly expecting a modification or variation that may never occur. Berry's writings support and further validate the importance of texture and meaning described by Meyer by suggesting that the distance of imitation between voices in a polyphonic texture influences the intensity of the piece; the smaller the distance between each entrance the more extreme the emotions that are associated with it.[46] Together Meyer and Berry clearly express a

[42] Meyer, *Emotion and Meaning in Music,*189.
[43] Ibid., 191.
[44] Ibid., 188.
[45] Ibid., 189.
[46] Berry, *Structural Functions in Music,* 217.

few of the ways in which texture is used within a musical structure to enhance the musical progression and emotions associated with the work.

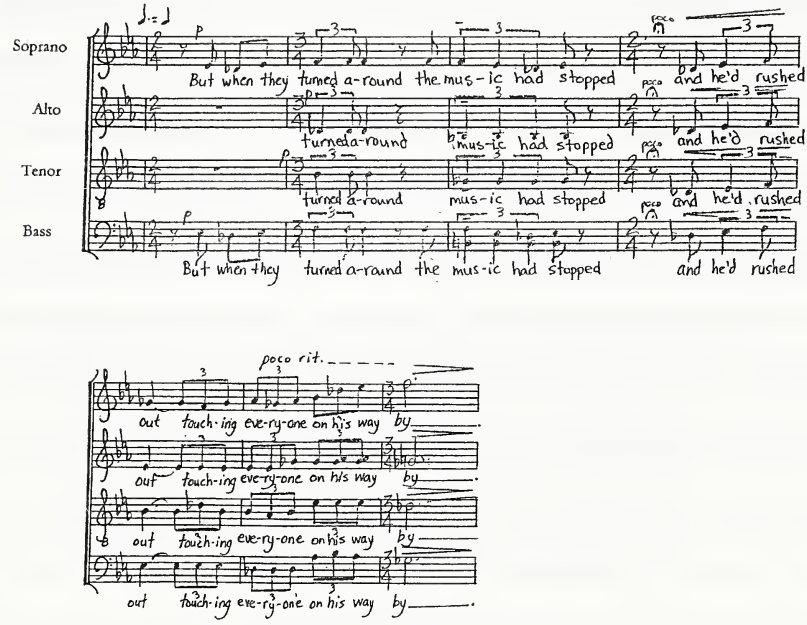
Texture and "Raymond's Disappearance"

In "Raymond's Disappearance" musical texture, specifically homophony (both choral texture and solos with choral accompaniment) and polyphony (including voice pairings and melodic imitation), augment the poignancy of Brandt's text. To some extent, the characters are developed in Brandt's text; but here I will discuss firstly how choral textures are used to articulate the individual voices within the narrative, and secondly, how the progression of these textures heightens the dramatic impact of the text.

Traditionally, a eulogy is a speech articulated by one individual on behalf of the community, but in "Raymond's Disappearance" the inclusion of a choral texture opens up possibilities for creating a setting wherein the community is an active participant in the act of eulogizing. Chordal homophony is the most obvious musical representation of the community, and as this texture represents a communal voice, it is appropriate that Estacio employs it to articulate the common facts and opinions in the story. The first instance of full chorus homophony is paired with the text "I've lost Raymond" (measures 1 to 2; see Example 1). Here the presence of the community is evident in the full chorus texture while the sense of unity may be identified in the opening unison E flat. As the melody unfolds, the diversity and variation within the community is heard in the melodic movement away from the tonic as well as in the development into four-part texture. By progressing from a unison E flat to a four-part choral texture, Estacio illuminates the many voices in the community and thus begins to create a communal eulogy.

The unified voice of the community nonetheless continues to manifest itself in Brandt's portrayal of Raymond and, simultaneously, in Estacio's musical depictions of the text. In measures 60 to 66 the shock associated with Raymond's death is articulated in the phrase "But when they turned around the music had stopped and he'd rushed out touching everyone on his way by" (Example 10).

Example 10. "Raymond's Disappearance", mm. 60–66

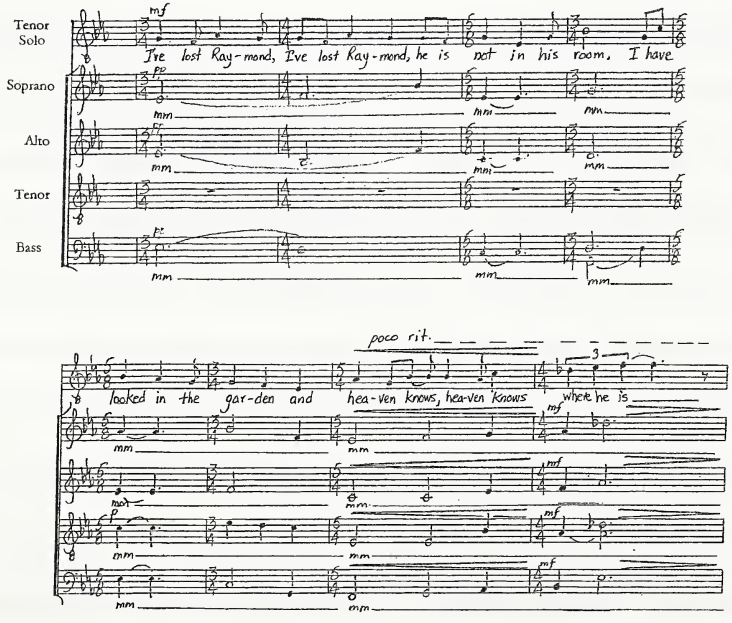


Estacio enhances the poignancy of this statement by using a rhythmically expanding, fragmented homophonic texture. Here the phrase is divided into three small fragments, each of which is separated by varying periods of silence. In the first fragment, Estacio employs voice pairing between the sopranos and basses with the text "But when they" (measure 60) to prepare a full chorus homophonic statement of " turned around" (measure 61). In this articulation, the composer illustrates the community's shock through the employment of homophonic triplet rhythm followed by a profound silence created by

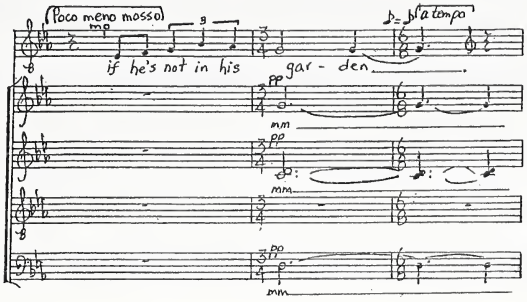
rests in all voices. Through this musical figure, listeners may hear the community's turning movement together in the triplet and sense their shock in the following rests. The intensity of this statement is further enhanced as the soprano and basses begin the next fragment stating the anacrusis to measure 61 and therein preparing the homophonic statement of "music had stopped" (measure 62). At this point, listeners may hear the sound of "music" in the triplet figuration while the absence of sound is clearly evident in the following eighth note rests and fermata. Finally, the homophonic statement "and he'd rushed out touching everyone on his way by" employs a gradually ascending melodic line within a homophonic texture to musically illustrate the physical movement of "rushing out" of the room, which in this case, refers to Raymond's death. Together these three fragments enhance the emotion of Brandt's text employing a homophonic texture to musically depict the larger community's collective reaction to Raymond's death. The shifts between homophonic choral texture and mass silence create a multi-dimensional musical narrative wherein the mounting intensity of the situation is depicted first through each homophonic statement and then enhanced through the following moments of silence. This example of textural progression exemplifies how Estacio's use of homophony creates a musical narrative where we not only hear the text but we begin to feel and in essence become a part of the action.

Within "Raymond's Disappearance", homophony is also articulated in the combination of a solo voice and accompanying choral texture. Estacio uses this texture to communicate Raymond's personal characteristics, some of which may have only been known by a few specific individuals. Each soloist conveys the dramatic action of the narrative while the full chorus reinforces the dramatic direction through various non-

textual means such as humming. As there are many examples of this compositional technique in the first verse, I will highlight what I believe to be the most significant. The first example of this type of homophony is found in the tenor solo beginning in measure 6 where the soloist begins the search for Raymond in both his bedroom and his garden. Here, Estacio's decision to begin with the tenor voice may be rooted in the fact that Raymond's partner Michael would have been the first person to begin the search and the most obvious place to start would have been on their property. In this case, the soloist's mounting despair is depicted in the gradual ascent and sudden descent in the solo line from measures 6 to 16, beginning on G4 (measure 6), peaking on F5 (measure 13) and concluding on G4 (measure 16) (Example 11).

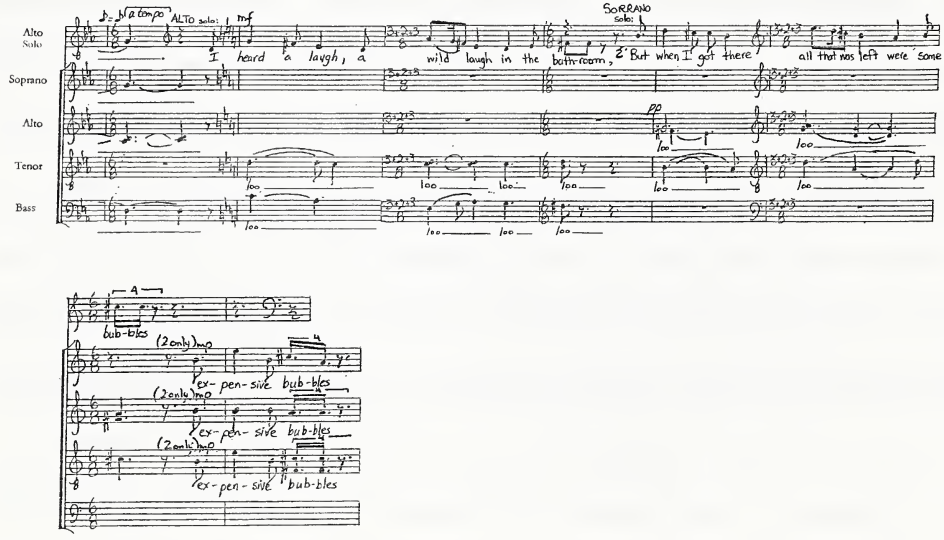
Example 11. "Raymond's Disappearance", mm. 6–16

Tenor Solo
I've lost Ray-mond, I've lost Ray-mond, he is not in his room. I have
Soprano
Alto
Tenor
Bass
poco rit.
looked in the gar-den and hea-ven knows, hea-ven knows where he is

(continued over page)

Example 11. Continued.

Melodic motion in this phrase is enhanced by the choral accompaniment, which begins on a unison E flat in the soprano, tenor and bass voices and expands into a six-part D flat 9 in measure 13. In this example, the choir is not directly involved in the action; however their musical contributions (and absences) intensify the dramatic events in the solo line. Together, both the melody and harmony enhance Brandt's text. However, a more dramatic impact is heard in the shift from an unresolved D flat 9 chord to a monophonic statement of the text "if he's not in his garden" (measure 14). Here additional tension is created through the combination of an unresolved choral progression and a sudden interjection of silence. The intensity of the moment is further enhanced by the tenor soloist's dramatic descending leap from F5 in measure 13 to E flat 4 in measure 14. The combination of these musical devices creates a drama in which Michael's evolving emotions are reflected in the contrasting musical textures. His refusal to accept death may be reflected in the expanding texture from measures 6 to 13 while his helplessness and inability to reverse or change the course of events may be depicted in the following monophonic statement (measure 14). The choral entrance in measure 15 does not provide any hope of resolution for Michael's grief; instead the combination of doubling of pitch between the tenor solo and the soprano section, in conjunction with the doubling of pitch

between the bass and alto seems to inhibit rhythmic motion within the line and likewise his resolution. Furthermore the simultaneous major second created by the D4 in the first alto voice and the C4 in the second alto voice creates a dissonance which enhances the tension of the chord and thus the situation.

As the story continues, the alto and soprano soloists become additional characters in the search for Raymond (measures 16 to 23) (Example 12).

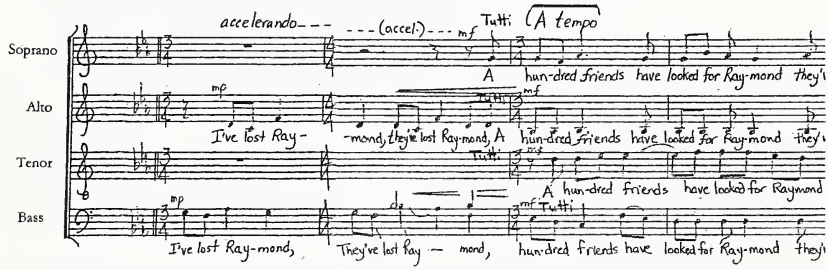
Example 12. "Raymond's Disappearance", mm. 16–23

Although the combination of a new key (G major) in this measure and the buoyancy of a 6/8 time signature add a new and refreshing sound to the narrative, the looming reality of the situation is still apparent in the lingering major second interval between the tenor and bass in the choral accompaniment (measure 17). In measures 17 to 23 the choral accompaniment adds another dramatic level to the piece using overlapping choral entries to create a feeling of movement which may parallel that described in the narrator's motion down the hallway to the bathroom. This motion begins in the bass and tenor

voices in measure 18, shifting to the tenor and alto voices in measure 20. Here the choral accompaniment creates a multi-layered ascending choral texture which pushes the narrative beyond the present moment of attending to the "laugh" in measure 18, toward the reality in the bathroom as articulated in the soprano soloist's phrase "but when I got there all that was left were some bubbles." As mentioned above, the melodic journey of overlapping entries through each voice part in the choir may parallel each soloist's movement down the hallway to the empty bathroom, while their arrival is depicted in the phrase "expensive bubbles" articulated simultaneously by two voices in the soprano, alto and tenor sections. This is the first instance in which the accompanying texture plays an active role in the narrative by emphasizing Raymond's obsession with the luxuries of life. As mentioned earlier Raymond enjoyed only the finest material items and would have used nothing but the most expensive bubbles. However, because not everyone would have known this arbitrary fact it is significant that Estacio sets this portion of the text for semi-chorus. Further to the textural considerations, the quick detached articulation of the word "bubbles" and the metrical stress on the second syllable of "expensive" add an element of humour to the work. It is almost as if his dearest friends were playfully mocking his obsession with ridiculously expensive items.

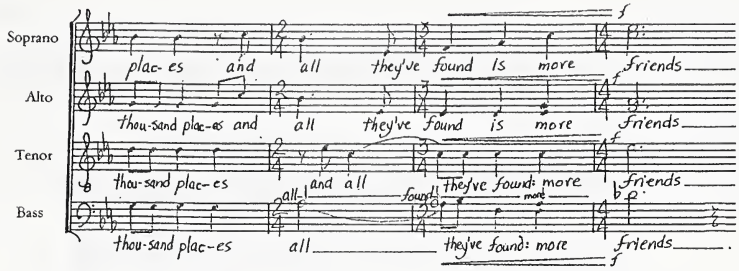
Estacio continues to add dramatic layers to the text through his use of imitative motives within a polyphonic texture. Throughout the work, his use of melodic and rhythmic imitation within such textures further emphasizes the individual voices within the community while maintaining their mutual connection to Raymond. Berry's *Structural Functions in Music* supports this use of polyphony suggesting "the universality of imitation in polyphonic styles of Western music is evidence enough of its paradoxical

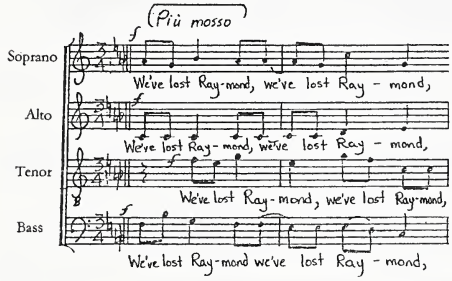
value in asserting the individuality of voices."[47] In "Raymond's Disappearance" the most unique examples of imitation are found in the tenor voice. Because this imitation is consistently inserted into one male voice it may also be perceived as Michael's voice within the texture.

Rhythmic imitation is employed to separate the tenor section in what would otherwise be classified as a homophonic choral texture, such as in measure 43. Here, the combination of an eighth-note rest in the tenor voice and the employment of the upper tessitura in the tenor voices creates and emphasizes the delayed start, capturing the listener's attention (Example 13).

Example 13. "Raymond's Disappearance", mm. 41–44

The importance of Estacio's use of this compositional technique is further evident in its re-appearance in measure 47 and measure 70. In each of these measures, the tenor voices (now the whole section) enter a half beat (m. 43 and 47) (Example 14) or a whole beat (m. 70) (Example 15) later than the rest of the chorus.

[47] Berry, *Structural Functions In Music,* 216.

Example 14. "Raymond's Disappearance", mm. 46–49

Soprano
Alto
Tenor
Bass
plac-es and all they've found is more friends
thou-sand plac-es and all they've found is more friends
thou-sand plac-es and all they've found more friends
thou-sand plac-es all they've found more friends

Example 15. "Raymond's Disappearance", mm. 70–71

Più mosso
Soprano
Alto
Tenor
Bass
We've lost Ray-mond, we've lost Ray - mond,
We've lost Ray-mond, we've lost Ray - mond,
We've lost Ray-mond, we've lost Ray-mond,
We've lost Ray-mond we've lost Ray - mond,

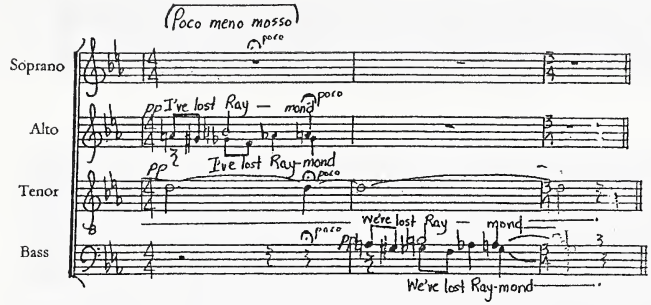
According to Berry, the smaller the distance of imitation, the more tension that is created by the entrance.[48] Based on this, it is reasonable to hear the delayed entrance of the tenor voices as correlating with their mounting frustration in the search for their friend as well as the narrator's inability to move forward. It is almost as if he (Michael) is always one step behind, double-checking the last location… just in case.

Throughout the work, the isolated imitation of the tenor voice is contrasted by imitation that passes through several or all voice parts, which may be heard as representing the various voices within the community. The most significant examples of this form of imitation are found at the opening of each new verse in conjunction with the

[48] Ibid., 217.

phrase "I've lost Raymond" (measures 41 to 42 and measures 67 to 69) (Examples 13 and 16).

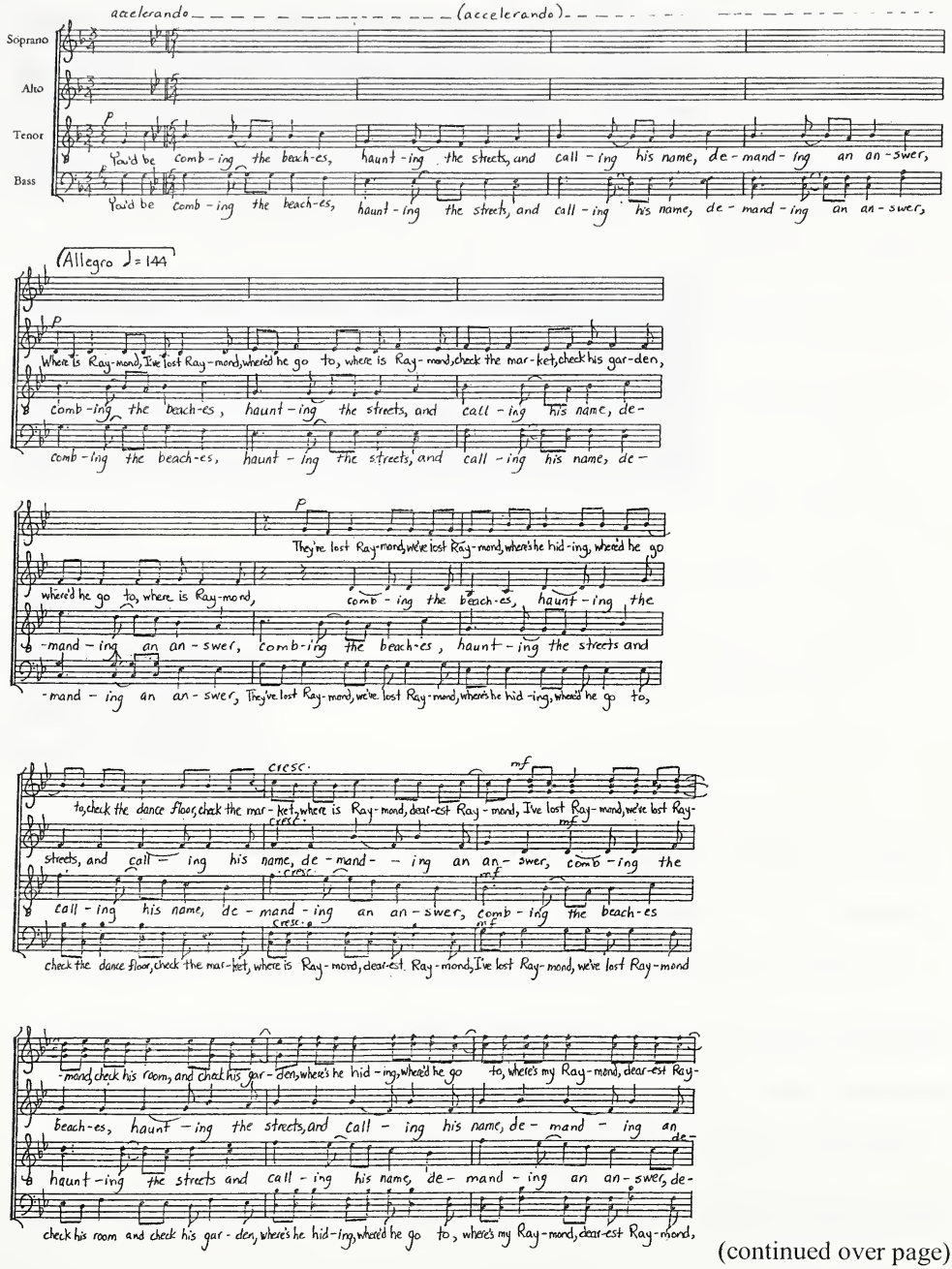
Example 16. "Raymond's Disappearance", mm. 67–69



Here, the personal articulations of loss are brought out in the sectional statement in the alto and bass voices. As each section articulates the phrase "I've lost Raymond" in the first, third and plural-first person narrative voice, the listener begins to experience how Raymond's death affected members of the community. In these examples, Estacio's employment of imitation creates a musical dialogue through which listeners hear a poignant articulation of communal loss on both personal and collective levels. Through this musical device Estacio may depict a sharing of grief.

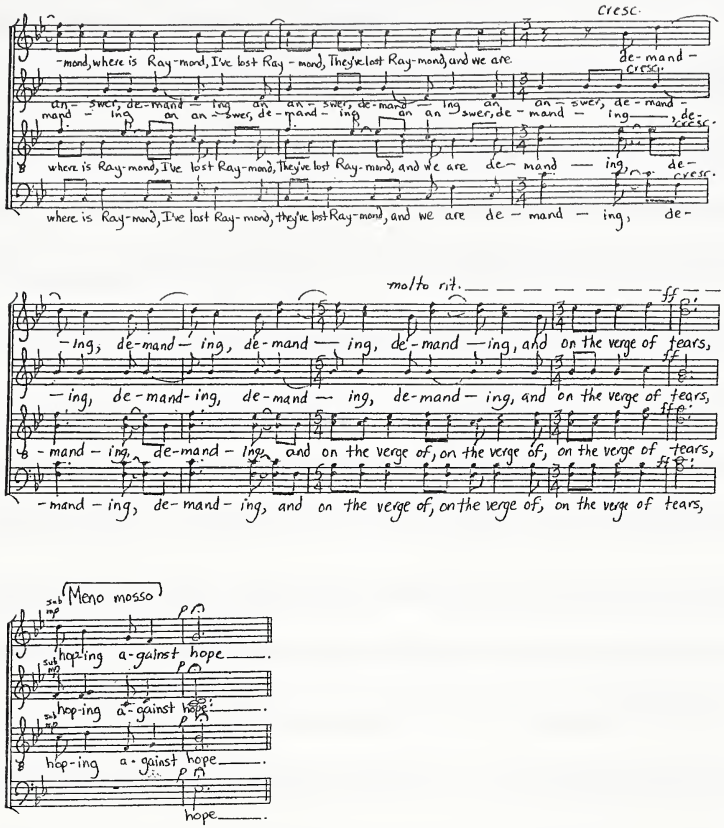
Finally, Estacio employs polyphonic texture to further represent the variety of voices within the community. This texture provides a strong contrast to the homophonic textures discussed up to this point. The most prominent application of polyphony is in the passage spanning measures 82 to 108 where the last phase of the search begins (Example 17).

Example 17. "Raymond's Disappearance", mm. 82–108


accelerando
(accelerando)
Soprano
Alto
Tenor
Bass
You'd be comb-ing the beach-es, haunt-ing the streets, and call-ing his name, de-mand-ing an an-swer,
(Allegro ♩= 144)
Where is Ray-mond, I've lost Ray-mond, where'd he go to, where is Ray-mond, check the mar-ket, check his gar-den,
comb-ing the beach-es, haunt-ing the streets, and call-ing his name, de-
They're lost Ray-mond, we've lost Ray-mond, where's he hid-ing, where'd he go
where'd he go to, where is Ray-mond, comb-ing the beach-es, haunt-ing the
-mand-ing an an-swer, comb-ing the beach-es, haunt-ing the streets and
-mand-ing an an-swer, They've lost Ray-mond, we've lost Ray-mond, where's he hid-ing, where'd he go to,
cresc.
mf
to, check the dance floor, check the mar-ket, where is Ray-mond, dear-est Ray-mond, I've lost Ray-mond, we're lost Ray-
streets, and call-ing his name, de-mand-ing an an-swer, comb-ing the
call-ing his name, de-mand-ing an an-swer, comb-ing the beach-es
check the dance floor, check the mar-ket, where is Ray-mond, dear-est Ray-mond, I've lost Ray-mond, we're lost Ray-mond
-mond, check his room, and check his gar-den, where's he hid-ing, where'd he go to, where's my Ray-mond, dear-est Ray-
beach-es, haunt-ing the streets, and call-ing his name, de-mand-ing an
haunt-ing the streets and call-ing his name, de-mand-ing an an-swer, de-
check his room and check his gar-den, where's he hid-ing, where'd he go to, where's my Ray-mond, dear-est Ray-mond,

(continued over page)

Example 17. Continued.


cresc.
-mond, where is Ray-mond, I've lost Ray-mond, They've lost Ray-mond, and we are
de-mand-
cresc.
an-swer, de-mand-ing an-swer, de-mand-ing an-swer, de-mand-ing, de-
where is Ray-mond, I've lost Ray-mond, They've lost Ray-mond, and we are de-mand-ing, de-
where is Ray-mond, I've lost Ray-mond, they've lost Ray-mond, and we are de-mand-ing, de-
molto rit.
ff
-ing, de-mand-ing, de-mand-ing, de-mand-ing, and on the verge of tears,
-ing, de-mand-ing, de-mand-ing, de-mand-ing, and on the verge of tears,
-mand-ing, de-mand-ing, and on the verge of, on the verge of, on the verge of tears,
-mand-ing, de-mand-ing, and on the verge of, on the verge of, on the verge of tears,
sub mp
(Meno mosso
p
hop-ing a-gainst hope
sub mp
p
hop-ing a-gainst hope
sub mp
p
hop-ing a-gainst hope
p
hope

This section begins in measure 82 with all male voices articulating the phrase "combing the beaches, haunting the streets, calling his name, demanding answer." In the return to a 5/4 time signature we can feel a return of the frenetic energy created by the initial 5/4 time signature (measures 1 to 2) and expect a completion of the initial rhythmic fragment. This sensation is enhanced by the accelerando from measures 82 to 86, which culminates in an Allegro tempo wherein the quarter note equals 144 beats per minute. The intensity continues to build with the alto entrance in measure 87, where we officially enter into the largest polyphonic, polytextual section in the work. In the initial combination of the two

texts at this point ("I've lost Raymond" and "combing the beaches") Estacio starts to build towards the climax of the work.

In measure 91 the use of a double canon between sopranos and basses further enhances the energy by creating a sense of musical chaos. Here, if we apply Berry's perspective on the use of intervallic tension and musical space we recognize the unsettled feeling created first by the octave melodic distance between the soprano and bass voices, and second by the entry of the soprano voice one beat after the basses. In this moment the close distance of imitation between entrances enhances the tension. Further to this, the tension created by the soprano/bass canon is augmented by an alto/tenor textual and rhythmic canon. Here the tension is rooted in the constant repetition of the phrase "combing the beaches, haunting the streets, calling his name, demanding an answer." Meyer suggests that "after a melodic fragment has been repeated several times we begin to expect a change and also the completion of the fragment."[49] This is what we experience in measures 82 to 86. Therefore, we can assume that here Estacio's use of texture not only depicts the dramatic action of the narrative but also enhances it, musically illustrating the many voices of the crowd.

As the imitative canons unfold in this final polyphonic section, the combination of melodic repetitions with the evolving text gives us the impression that the crowd may in fact be running in circles. This concept is further validated by the circular nature of the text. After checking the garden and the market (measure 89), the crowd moves to the dance floor and the market (measure 93). As each search ends in vain, the circle is textually completed with their return to the garden (measure 97). As the sopranos and basses cry "I've lost Raymond" in this section, their frustration and panic are further

[49] Meyer, *Emotion and Meaning in Music,* 26.

illuminated through the expansion of texture in measure 93 in the bass voices as well as in the three-part harmony of the soprano voices (measure 95). Here, the expansion in the bass and soprano voice parts may depict how various groups of people would have separated and searched everywhere in hopes of finding Raymond (measures 93 to 98). Finally, after four repetitions of the phrase "combing the beaches, haunting the streets, calling his name, demanding an answer" in the alto and tenor voices, and three repetitions of the outer textual canon between the sopranos and basses, Estacio again intensifies the texture, this time by repeating only a fragment of each text. At this point the second tenor line joins the bass/soprano canon and the listener hears only the phrase "I've lost Raymond, they've lost Raymond and we are demanding." The combination of all three narrative voices (I, they and we) is an addition to the original text, which adds to the intensity of the canon as well as to the desire for a change in the circumstances. In measures 99 to 100 textual canonic material is paired with an inner textual canon (between first tenors and altos), which utilizes the fragment "demanding an answer." Here Estacio's repetition again inspires the need for change.

Finally, from measures 101 to 104 we hear a two-part dialogue between men's and women's voices. Here a simplified texture initiates a final increase in intensity that culminates in measures 105 to 106 with a homophonic choral statement of text "on the verge of tears." Just before the community spins out of control in grief and panic created by the ever-increasing intensity of the imitative texture, they join together in 'tears', somewhat uncertain (textually speaking) of how to proceed. Estacio resolves their indecision by uniting all voices in a homophonic texture as they "hope against hope" (measures 107 to 108).

Throughout this movement, Estacio demonstrates how texture contributes to the dramatic intensity and characterization in "Raymond's Disappearance". Estacio's employment of chordal texture, solos, imitation and polyphony together create a drama that extends far beyond the parameters of the traditional spoken eulogy. The progression through various textures enhances moments of unity and diversity within the community while constantly highlighting Michael's role in the narrative with the aid of a solo tenor voice part and the tenor section.

Conclusion

In Estacio's choral setting, "Raymond's Disappearance" from *Eulogies*, he employs what I have identified as developing variation and variances in the choral texture to enhance the narrative development of Brandt's text, and thereby creates a more complete expression of this intimate genre. Within his musical narrative, developing variation as manifested in a cyclical motive and its variations adds to the underlying feeling of frustration in the search for Raymond. Each melodic variation offers a glimmer of hope in its expansion of the main motive but this optimism is extinguished every time by a return to the opening pitch. This compositional technique emulates the cyclical nature of the text as expressed in my discussion of 'location' in "Raymond's Disappearance", and therein contributes to the narrative drama. As well, Estacio's employment of a variety of choral textures enhances each 'actor's' voice within the community. Throughout the work, the composer illustrates the many voices in the community that might otherwise have been lost by using a combination of polyphonic and homophonic musical textures. The voices of Michael, Raymond's friends and,

ultimately, the entire community are continually heard and combined for dramatic effect. Together, these techniques of developing variation and choral texture create a musical narrative wherein we feel the frustration of the search in the futility of the motive and in the combined voices of Raymond's friends, family and Michael in the employment of various choral textures. The combination of these compositional techniques with Brandt's dramatic, but personal narrative encapsulates the beauty of Raymond's life and the sorrow of his death in a most unique and personal form of commemoration.

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Appendix

RAYMOND'S DISAPPEARANCE
Poetry By Val Brandt

I've lost Raymond.
He's not in his room.
I've looked in the garden
and heaven knows where he is if he's not in his garden.
I heard a wild laugh in the bathroom
but when I got there all that was left
were some expensive bubbles.
I looked under more than one ridiculous hat
and unrolled more than one bolt of pure silk.
I shook out his caftan but it just fell to the floor.
Empty.
And god knows he wasn't in the closet.

They've lost Raymond.
A hundred friends have looked for Raymond
searched a thousand places
and all they've found is more friends.
He's not in any of the places
that are not the same without him.
They swore they saw him dancing a minute ago
but when they turned around
the music had stopped
and he'd rushed out
touching everyone on his way by.

We've lost Raymond
Where can we look next?
Damn that man, how dare he go and leave us?
If you loved him, like we loved him
I know you'd be searching with us;
haunting the streets
calling his name
demanding an answer
on the verge of tears
hoping against hope.
He's not in his room.
I've looked in the garden and
Heaven knows where he is if he's not in his garden.

RAYMOND'S DISAPPEARANCE
Lyrics by Val Brandt
This poem was revised specifically for John Estacio's choral setting of "Raymond Disappearance". *

I've lost Raymond, where is Raymond,
dearest Raymond, where is Raymond.
I've lost Raymond, *I've lost Raymond.*
He's not in his room.
I have looked in the garden
and heaven knows where he is if he's not in his garden.

I heard *a laugh*, a wild laugh in the bathroom,
But when I got there all that was left
were some *bubbles*, expensive bubbles.
I checked the markets: no one had bought kumquats in days.
I looked under ridiculous hats
and unrolled pure bolts of silk.
I shook out his caftan but it fell to the floor empty.
And god knows he wasn't in the closet.

I've lost Raymond, they've lost Raymond.
A hundred friends have looked for Raymond
they've searched a thousand places
and all they've found is more friends.
He's not in any of the places
that are not the same without him.
They swore they saw him dancing, *dancing,* a minute ago.
But when they turned around
the music had stopped
and he'd rushed out
touching everyone on his way by.

I've lost Raymond, we've lost Raymond.
We've lost Raymond, we've lost Raymond
Where can we look next?
Damn that man, how dare he go and leave us?
If you loved him, like we loved him
I know you'd be searching with us.
You'd be combing the beaches,
haunting the streets, *and* calling his name
demanding an answer.
Where is Raymond, I've lost Raymond,
where'd he go to, where is Raymond,
check the market, check his garden,
where'd he go to where is Raymond.
They've lost Raymond, we've lost Raymond,
where's he hiding, where'd he go to,
check the dance floor, check the market,
where is Raymond, dearest Raymond,
I've lost Raymond, we've lost Raymond,
check his room, check his garden,
where's he hiding, where'd he go to,
where's my Raymond, dearest Raymond,
where is Raymond, I've lost Raymond,
they've lost Raymond,
and we are demanding an answer
and on the verge of tears,
hoping against hope.
He's not in his room.
he is not in the garden,
and heaven knows where he is, if he's not in his garden.

* All changes to the original text are written in italics.